

" DOCTOR WHO "

Serial 'D'

by

John Lucarotti

Episode 2: "The Singing Sands"

Story Editor: David Whitaker

Designer: Barry Newbery

Producer: Verity Lambert

DIRECTED BY WARIS HUSSEIN

Associate Producer	Mervyn Pinfield
P.A.s	Douglas Camfield/ Penny Joy
A.F.M.	Catherine Childs
Floor Assistant	Bob Fort
Secretary	Barbara Cannell
Costume Supervisor	Daphne Dare
Make-up Supervisor	Ann Ferriggi
Film Editor	John House
T.O.M.	Mark Lewis
Lighting Supervisor	John Treays
Sound Supervisor	Jack Brummitt
Vision Mixer	Clive Doig
Gram. Operator	Adrian Bishop-Laggett
Crew	One

OVERNIGHT SET AND LIGHT (Roll 1) TK5 (L.G.) from 10.30 a.m.
(Roll 2) TK43 (T.C.) from 5.00 p.m.

CAMERA REHEARSAL: STUDIO 'D', LIME GROVE. (PABX 3403)

Friday, 7th February 1964.

GENLOCK BOOKED 5.00 -

10.30 - 1.00	Camera Rehearsal
1.00 - 2.00	LUNCH
2.00 - 3.45	Camera Rehearsal
3.45 - 4.15	TEA BREAK
4.15 - 7.00	Camera Rehearsal
7.00 - 8.00	DINNER
8.00 - 8.30	Line-up
8.30 - 9.45	RECORDING (VT/T/21019)

9.45 p.m.

TRANSMISSION: Saturday, 29th February 1964 - 5.15-5.40 p.m.

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C A S T

Dr. Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Susan Foreman CAROLE ANN FORD
Marco Polo MARK EDEN
Tegana DERREN NESBITT
Ping-Cho ZIENIA MERTON
Attendant on Ping-Cho .. ZOHRA SEGAL
Mongol warriors JOHN LEE
ARNOLD LEE

RUNNING ORDER

"DR. WHO" SERIAL 'D' EP.2

Cam.1 - Mole
Cam.2 - Pedestal
Cam.3 - Pedestal
Cam.4 - Creeper

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
1	2	T/C 1	OPENING TITLES		S.O.F.	
2			RECAP. (LIVE) ALLEYWAY AT LOP	3A (swivel led)	B1	DAY
3		T/C 2	PARCHMENT MAP (S/I TITLE & AUTHOR SLIDES)		Tape	
4-17	3-5	2	INT. THE TENT	4A, 3A 1A	B1	NIGHT
18-20	5-6	3	EXT. THE DESERT (outside tent)	2A	A1, C1	NIGHT
21	6-7	4	INT. THE TENT	3A	B1	NIGHT
22-24	7-9	5	INT. THE TENT PING-CHO'S QUARTERS	2B, 4B	A1	NIGHT
25-27	9	6	INT. THE TENT	3A, 1A	B1	NIGHT
28	9	T/C 3	EXT. THE TENT.		Tape	NIGHT
29-30	9-10	7	INT. THE TENT PING-CHO'S QUARTERS	2B, 4B	A1	NIGHT
30	10	8	EXT. THE DESERT (outside tent)	2B	A1	NIGHT
<u>RECORDING BREAK NO. 1/</u>						
31-33	11-12	9	INT. THE TENT	2C, 4C 3B	A2, B2	NIGHT
34	12-13	10	EXT. THE DESERT	1C	C2	MOON- LIGHT
35-36	13-14	T/C 4 10 cont. T/C 5	EXT. SANDSTORM EXT. DESERT A/B EXT SANDSTORM S/I	1C	S.O.F. C2	
37-43	15-17	11	INT. THE TENT	2C, 4C, 3C	A2, B1	NIGHT
44	17	12	INT. THE TENT PING-CHO'S QUARTERS	2C	A2	NIGHT
45-49	17-18	13	INT. THE TENT	2C, 4C 3C	A2, B1	NIGHT

/Cont..

RUNNING ORDER

"DR. WHO" SERIAL 'D' EP.2

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
50	18	T/C 5A	S/I SANDSTORM			
51	18-19	14	EXT. THE DESERT	1C	C2	NIGHT
52	19	T/C 6	EXT. SANDDUNE TEGANA ON RIDGE		S.O.F. Tape	
53-54	19-20	15	INT. THE TENT	2C, 4C, 3C	A2, B1	NIGHT
55	20	16	EXT. THE DESERT	1C	C2	NIGHT
56	20	T/C 6 cont.	EXT. THE DESERT Zoom in to Tegana a/b		S.O.F. Tape	NIGHT
57-66	20-21	17	INT. THE TENT	2C, 4C 3C	A2, B1	DAWN
67	21	18	EXT. THE DESERT (outside tent)	1D	C1	DAWN
<u>RECORDING BREAK NO. 2/</u>						
68	22	T/C 7	PARCEMENT MAP		Tape	NIGHT
69	22-24	19	INT. THE TENT PING-CHO'S QUARTERS	4B	A1	NIGHT
70	24-25	20	INT. THE TENT	3A	B1	NIGHT
71	26	21	EXT. SUPPLY WAGON	2A	A1	NIGHT
72	25	T/C 8	EXT. WATERSPELLING FROM GOURDS		S.O.F.	NIGHT
<u>RECORDING BREAK NO. 3/</u>						
73-87	26-29	22	EXT. THE TENT INT. THE TENT	2A, 1D 2C, 4C, 3C	A1, C1 (A1) B1	DAY

RECORDING BREAK NO. 4/

RUNNING ORDER

"DR. WHO" SERIAL 'D' EP.2

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
88	29	T/C 9	PARCHMENT MAP		Tape	
89-107	29-34	23	EXT. THE DESERT SIDE OF WAGON	2D, 4D 1E	A3, C3	DAY
108	34-35	24	EXT. THE OASIS	3C	B3	DAY
109	35		<u>TRAIL CAPTION</u> (Slide) Next Episode: THE WALL OF LIES			
110			<u>ROLLER CAPTION</u> Starts: Dr. Who ... WILLIAM HARTNELL Ends: Associate Producer: MERVYN PINFIELD <u>CAPTION CARD:</u> (Slide) Producer: VERITY LAMBERT <u>CAPTION CARD</u> (Slide) Directed by WARIS HUSSEIN BBC tv	2		

"DOCTOR WHO"

by

John Lucarotti

EPISODE TWO: "The Singing Sands"

SERIAL 'D'

RUN TELECINES 1 and 2

1. FADE UP TELECINE 1 (TK5) Dur: 27"
Opening titles "Dr. Who" S.O.F.
- (TELECINE RUN ON 20")
MIX TO
2. 3 A (swivelled) 1. EXT. ALLEYWAY AT LOP.
Tight2/S - TEGANA facing Cam. MAN with back to Cam. TEGANA: I shall poison all . but the first or Marco Polo's water gourds.
- TRACK IN to CU TEGANA On the third night, I shall leave them and later we shall return to collect the thing of magic that will bring the mighty Kublai Khan to his knees.
- PULL BACK to 2/S again and PAN DOWN to CU phial in TEGANA's hand (TEGANA HOLDS UP THE PHIAL AND SMILES) Q. Gong Clash
3. MIX TO TELECINE NO.2 (TK43) Dur: 44"
The Parchment Map Q.7 Take 2 (app. 1'18" in after cymbal clash)
The Map traces the journey from Lop to a point in the desert.
- S/I SLIDE 1: "The Singing Sands"
FADE SLIDE 1
S/I SLIDE 2: "by John Lucarotti"
FADE SLIDE 2
- POLO: (tape) I have taken charge of the travellers' unusual caravan and set out onto the Gobi desert. The journey across this vast ocean of sand is slow and hazardous. To make matters worse, the old Doctor continually shows his disapproval of my action by being both difficult and bad-tempered. For three days now - during which time we have covered no more than thirty miles - I have had to endure his insults.
- END TELECINE
4. 1 A 4A, B1, 3A, 1A
MLS GROUP 2. INT. THE TENT.

(4 on 1)

4A, B1, 3A, 1A

2. INT. THE TENT. NIGHT.

MLS GROUP

TRACK IN to MCU
DR. WHO's plate.

PAN UP to catch
PING-CHO in MC 2/S
PING-CHO/IAN

(PING-CHO IS
POURING WATER INTO
A FINGER BOWL IN
FRONT OF IAN)

IAN: Thank you, Ping-Cho.

How much water does a caravan
like this use in crossing the
Gobi desert, Marco?

Fade music
slowly

PAN PING-CHO to
POLO, losing IAN

POLO: We will use one gourd
every five days, Ian. I have
allowed for eight gourds to
carry us to the other side.

(PING-CHO POURS
WATER INTO
TEGANA'S BOWL.
HE DRINKS)

5 4 A
 CU TEGANA

TEGANA: The bones of many men
who thought they had enough
lie bleached in the desert sun.

6. 3 A
 MCU POLO

POLO: Perhaps you should
exercise restraint, Tegana.
I'm sorry the Doctor would
not eat with us.

7. 4 A
 CU SUSAN

On SUSAN's rise

SUSAN: Yes, so am I. I'll
take him his food.

8. 3 A
 MCS GROUP
 BARBARA/IAN/POLO/
 TEGANA

(SHE EXITS U.S.)

POLO: A game of chess, Ian?

See SUSAN go behind
curtain

(1 next - CU Chess set)

(8 on 3)

IAN: I'm not very good, but
I'll give you a game.

POLO: I gladly accept your
challenge.

BARBARA: These are magnificent
pieces.

9. 1 A
CU CHESS SET

POLO: I purchased them in
Hormuz on my first journey to
Cathay. Now they travel with
me everywhere.

10. 3 A
Shot a/b
SUSAN into shot
PAN her to table
and out at door

SUSAN: (RETURNS) I'm sorry,
Messer Marco.
(SHE PUTS PLATE DOWN.
EXITS TENT.)

11. 4 A
CU TEGANA

TEGANA: Do you play chess, lady?

12. 1 A
CU BARBARA

BARBARA: Not very well, TEGANA.
Excuse me. (EXITS TENT)

13. 3 A
On BARBARA's rise
Shot a/b
See BARBARA go

TEGANA: It is a fascinating
exercise in the strategies of
war. Two equally balanced
armies deployed upon a field
of battle, and each commander
determined to be the one who
cries 'Shah mat'.

14. 4 A
CU TEGANA a/b

15. 1 A
CU IAN

IAN: Shah mat? Oh, check mate.

16. 4 A
CU TEGANA

(3 next -
CU POLO reaction) - 4 -

(16 on 4)

17. 3 A TEGANA: It means the king is dead.
 CU POLO reaction Q Gong clash from tom-tom and gongs take

MIX TO A1, 2A (1 - Photo caption)
 18. 2 A MCU SUSAN 3. OUTSIDE THE TENT. Q Desert sounds (Wind? Coyotes?)
 BARBARA into Q5 Take 3
 2/S SUSAN/BARBARA BARBARA: We'll get the Tardis back, Susan.

4 TO B

SUSAN: Yes, at Kublai Khan's court when it's too late. We should be up there (LOOKS AT SKY)

Another time, another galaxy.

BARBARA: We'll think of something.

FAVOUR SUSAN to L. fgd.
 BARBARA behind

SUSAN: How? Ian playing chess with Marco. Grandfather being rude and then sulking by himself.

BARBARA: I don't think he is sulking, is he?

SUSAN: He won't eat anything. He'll hardly even talk to me.

Fade music

TRACK IN to BARBARA as SUSAN moves behind her.

HOLD 2/S

Fav. BARBARA in R. fgd.

PULL BACK to M.2/S as SUSAN comes round BARBARA - BARBARA/SUSAN

Fav. SUSAN R. fgd. as she moves fwd.

BARBARA: Well, you should understand him better than I do, Susan. I'd say he was feeling... (GROPES FOR WORD) ... defenceless. He has a wonderful machine capable of all sorts of miracles, and it's taken away from him by a man he calls a primitive. (PAUSE) Tardis is the only home the four of us have at the moment. When we're in it we're safe and secure. But when we're out of it

SUSAN: If only Grandfather would talk to me - confide in me.

(1 next- Photo capt.)⁵ -

BARBARA: He's a bit like a rubber ball. He'll come bouncing out soon, full of ideas.

19. 1 SUSAN: (LOOKING AT SKY) /
PHOTO CAPTION One day we'll know all your
12" x 9" secrets. / Then we'll stop our
Starry sky wanderings.

20. 2 A
MC 2/S SUSAN/
BARBARA BARBARA: And you and I will
say goodbye.

SUSAN: That won't be for ages.

BARBARA: Well, perhaps we ought to say goodnight, anyway.

HOLD BARBARA

SUSAN: Are you coming in?

TRACK IN to
CU BARBARA as
SUSAN goes

BARBARA: Not for a moment.

(SUSAN LEAVES.
ENTERS TENT.)

3A, B1

21. 3 A
MCU CHESS SET 4. INT. THE TENT.

PAN UP to POLO

(IAN AND POLO ARE
PLAYING THEIR
GAME OF CHESS.

PULL BACK to
MC.3/S IAN/POLO/
TEGANA

SUSAN COMES
DASHING INTO THE
TENT)

SUSAN into shot

2 TO B

(4B next - MCU PING-CHO)

(21 on 3)

SUSAN: Ping-Cho?

(IAN LOOKS UP
AND MOTIONS
HER TO KEEP
QUIET)

IAN: Ssssh. Gone to bed.

POLO: Yes, she has.

SUSAN: I'm off, too. Good
night.

IAN: Goodnight, Susan.

POLO: Sleep well.

(SUSAN GOES TO
THE END OF
THE TENT

SHE GOES OUT
OF SIGHT.

TRACK IN to
Chess set again

POLO: What was I about to do?
Oh, yes.

(HE MAKES AN
ATTACKING MOVE -
A BISHOP FORK
POSSIBLY)

IAN: Ouch.

22. MIX TO
4 B 2B, A1, 4B
MCU PING-CHO
SUSAN's legs
into 2/S
SUSAN/PING-CHO
(2 next - 2/s)

5. INT. TENT. PING-CHO'S QUARTERS.
Q 10A Take 1

(22 on 4)

2B, A1, 4B

5. INT. PING-CHO'S QUARTERS.

10A Take 1

(PING-CHO IS
ALREADY IN HER
BED AS SUSAN
COMES IN.)

THAT IS A SIDE
FLAP IN THE TENT
(WHICH IS OPEN)

SUSAN: Asleep?

PING-CHO: No, I was thinking.

SUSAN: What about?

23. As SUSAN lifts flap PING-CHO: How peaceful it is
 2 B in the desert./
 2/S SUSAN/PING-CHO

SUSAN: It is a lovely night!

PING-CHO: The moon will rise
later. That's the time to see
the desert. It's like a great
silver sea.

SUSAN: The metal seas of Venus.

24. 4 B 9 PING-CHO: Where?/
 CU SUSAN

SUSAN: A long way from here.
I've never walked in a moonlit
desert ... How long before the
moon comes up?

(oov)

PING-CHO: / Two or three hours.

(3 next - MCU MARCO)

(24 on 4)

SUSAN: I'll wake you.

25. MIX TO 3A, B1, 1A
3 A
MCU POLO
BARBARA into
shot at back

6. INT. THE TENT.

BARBARA: Night in the desert
is very beautiful.

26. 1 A 9
CU IAN

POLO: Miss Wright, don't be
deceived by it. The desert is
always dangerous.

PAN DOWN to his
hand to see chess
piece

IAN: So's my queen -
(HE MAKES A MOVE)

27. 3 A
M. GROUP SHOT
IAN/POLO/BARBARA/
TEGANA

IAN: Check.

TEGANA: But can you save your
king, Marco?

BARBARA: I'm for bed. Goodnight,
Ian.

IAN: Goodnight, Barbara.

BARBARA: I hope you get your
kind out of trouble, Polo.

POLO: Er - thank you, Miss
Wright. I shall do my best.

TRACK IN to
2/S POLO/TEGANA
losing IAN

28. MIX TO
TELECINE NO.3 (dur:5")

The Tent set in the
moonlit desert

Q.5 Take 3

END TELECINE

29. MIX TO 2B, A1, 4B
4 B
M.2/S SUSAN/
PING-CHO

7. INT. THE TENT. PING-CHO'S QUARTERS.

Fade 5 Take 3

(SUSAN BECKONS
PING-CHO TO TENT FLAP.
SUSAN STICKS HEAD OUT,
LOOKS AROUND, GOES OUT)

30. 2
On their move
B
2/S SUSAN/PING-CHO

8. EXT. OUTSIDE TENT.

MIX TO
Q.10E Take 1

(Break next)

(30 on 2)

2B, A1

10E, Take 1

8. EXT. OUTSIDE THE TENT.

CRAB R. slightly
holding 2/S.

(SUSAN AND PING-CHO
COME OUT THROUGH
TENT FLAP)

SUSAN: Oh crazy!

PING-CHO: Sssh. The guard'll
hear you. What is 'crazy'?

SUSAN: Go for - I like it.

TEGANA into shot
beyond

PING-CHO: This language of
yours is very strange.

(THEY SEE TEGANA
WALKING AWAY
FROM TENT)

A MONGOL BEARER
GOES UP TO HIM.

THEY TALK FOR A
MOMENT. THE
MONGOL WANDERS
OFF. TEGANA
WATCHES FOR A
MOMENT, THEN
WALKS AWAY.)

SUSAN: Let's follow him.

PING-CHO: He will be angry.

SUSAN: You're not afraid?

HOLD shot as
girls move away

PING-CHO: I am not. Come on.

F A D E D O W N

R E C O R D I N G B R E A K N O. 1

(Recording Break)

1 TO C
2 TO C
3 TO B
4 TO C

A TO 2
B TO 2

31. FADE UP
2 C 2C, A2, 4C, B2, 3B
TEGANA's 9. INT. THE TENT.
empty bed.

PAN ACROSS to
IAN and POLO

(EVERYONE IS ASLEEP.
TEGANA'S BED ROLL
LIES EMPTY IN A
DARKENED CORNER.

SOUND OF A HORSE
WHINNY. OFF.

32. 4 C
MCU POLO

POLO'S EYES OPEN.
HE ROLLS OVER AND
LISTENS.

HORSE WHINNY. OFF
AGAIN.

IAN rises into
2/S beyond

POLO SLIPS OUT OF
HIS BED ROLL AND
STANDS UP. HE
CROSSES QUIETLY
TO THE MAIN TENT
ENTRANCE AND LOOKS
OUT.

THE HORSE WHINNIES
AGAIN.

Hold shot as they
go to door

POLO SNIFFS THE
NIGHT AIR SUSPICIOUSLY.)

33. 3 B IAN: What is it, Marco?
MCS Tent door
POLO into shot
IAN into 2/S
IAN/POLO

(1 next - depressed 2/S
SUSAN/PING-CHO)

POLO: There's a sand storm coming, Ian.

IAN: How can you tell?

POLO: Notice how still it is. As if everything were waiting.

(THE HORSE WHINNIES AGAIN)

POLO: They sense it, too.

IAN: Will it be a bad one?

POLO: Bad enough. I must attend to horses.

Lose POLO

TRACK IN to
CU IAN

(POLO GOES BACK TO
HIS BED TO PUT ON
HIS BOOTS.

IAN LOOKS UP AT
THE SKY)

34. MIX TO
1 C
Depressed
2/S SUSAN/
PING-CHO

1C, C2

1C. EXT. A SMALL SECTION OF DESERT.

Q.6 Take 1

(A SMALL DUNE WHICH
WILL AFFORD SOME
SHELTER FOR THE
GIRLS. THE WHOLE
AREA IS BRILLIANTLY
MOONLIT.

THE TWO GIRLS COME
SCRAMBLING OVER THE
TOP OF THE DUNE)

3 TO C

(T/C 4 next)

SUSAN: Whew, he walks quickly.
Can you still see him?

(34 on 1)

- 13 -

(PING-CHO LOOKS
AROUND. SHE POINTS)

Hold girls as
they climb
elevating slightly

PING-CHO: Yes - there he is.
Over there. Hurry up or else
we will lose him.

(SHE STARTS DOWN)

SUSAN: Let's give up.

PING-CHO: Who is afraid now?

SUSAN: No. It's so hot I can
hardly breathe. Fade music
quickly

PING-CHO: Yet is was most pleas-
ant when we left the caravan.

SUSAN: We'd better go back.

(THEY TURN TO GO)

PING-CHO: All right.

(PING-CHO STOPS)

PING-CHO: Susan, listen.

(FAINTLY AT FIRST,
THE SOUND OF A RISING
WIND. THEN GROWING
LOUDER AND STRONGER)

35. TK5
TELECINE NO.4 (Dur:10") SUSAN: What's that cloud? Q.8A
Standstorm PING-CHO: Where? Band 1
(Tristram's
Tape)

36. 1 C SUSAN: Over there on the horizon.
Elevated 2/S
PING-CHO/SUSAN PING-CHO: Susan, it's a sand-
storm.

SUSAN: It's coming this way.
Quickly. We must get back before
it reaches us.

(Telecine 4 cont. - 13 -
next)

(36 on 1)

- 1 -

(THE WIND IS NOW
BEGINNING TO REACH
THEM. THEIR CLOTH-
ES AND HAIR ARE
BLOWN BY IT)

PING-CHO: No, Susan, the caravan
is too far away.

SUSAN: But we can't stay here.
Come on.

PAN DOWN as
girls jump

PING-CHO: No. We'll get caught
in it, and we'll never find our
way. Here - we can shelter here.

(PING-CHO INDICATES
THE LOWER PART OF
THE DUNE. THE TWO
GIRLS SCRAMBLE DOWN
FROM THE TOP OF THE
DUNE AND SHELTER
AGAINST THE SIDE.

NOW THE WIND IS
REALLY STRENGTH-
ENING. SUDDENLY
THE SKY GOES DARK
AS THE MOON IS
OBSCURED)

Depress to TIGHT
2/S SUSAN/PING-CHO

PING-CHO: Get down, Susan.
Cover your face.

Q WIND MACHINE

(THE TWO GIRLS CROUCH
WITH THEIR BACK TO
THE SIDE OF THE DUNE.

37. S/I
TELECINE NO. 5A(TK43) Roll 1
Sandstorm

THEY WAIT. THEN THE
STORM HITS THEM. /
SAND SWIRLS AROUND
THEM AS THEY COVER
THEIR FACES WITH
THEIR HANDS. THE
WIND WHISTLES
AROUND THEM -

THEN -

TRACK IN slowly
to BCU SUSAN

THE SOUND OF THE
WIND SUBSIDES
SLIGHTLY AND OVER
IT IS HEARD THE
SOUND OF HUMAN
VOICES MOANING)

(3 next - CU IAN)

- 14 -

(37 on 1 & T/C)

- 15 -

SUSAN: What's that?

PING-CHO: I don't know.

(THEN THE MOANING
BECOMES CHUCKLING
AND THE CHUCKLING
BECOMES LAUGHING
AND THEN FINALLY
DEMONAICAL, HYSTER-
ICAL LAUGHTER)

SUSAN: Ping-Cho!

(THE TWO GIRLS CLING
TOGETHER IN ABSOLUTE
TERROR AS THE AIR
AROUND THEM IS
FILLED WITH HIDEOUS
LAUGHTER)

38. MIX OUT TO A2. 2C, B1, 4C, 3C
3 C
CU IAN 11. INT. THE TENT.

PULL BACK to include
POLO.

Back into 3/S

PULL BACK to MLS

Include SERVANT in fgd.

(THE SIDES OF THE
TENT ARE FLAPPING
FURIOUSLY AGAINST
THE ONSLAUGHT OF
THE WIND.

BUT ABOVE EVERY-
THING CAN BE HEARD
THE DEMONAICAL
LAUGHTER.

IAN: It sounds as though all
the devils in hell were laughing.

(4 next - Tight 2/S
BARBARA/POLO)

- 15 -

(SUDDENLY BARBARA
RUSHES IN FROM HER
SLEEPING QUARTERS.
SHE IS QUITE SCARED)

BARBARA: Ian - what is it?
What's happened?

IAN: Don't be scared, Barbara.
It's a sandstorm.

BARBARA: But those voices and
that awful laughter ...

POLO: It's the wind shifting
the sand.

39. As BARBARA kneels
4 C
TIGHT 2/S BARBARA/POLO
BARBARA: It's terrifying, MIX IN Q.8b
Band 2
Not always (Tristram's tape)
POLO: Sometimes it's like music-
al instruments being played -
the beating of drums and cymbals.
I've heard it sound
like people
talking as they crossed
the desert. It can also be like
a familiar voice calling your
name. You're not the only one to be
40. On their rise
3 C afraid Travellers of the Gobi Desert
3/S BARBARA/IAN/POLO have good reason to fear the
framing L. framing singing sands, Miss Wright.
fgd. R. fgd.
IAN: They don't seem to bother
Marco.

BARBARA: And the Doctor can
sleep through anything, and in this
case I think it's just as well.

(2 next - 3/S
POLO/IAN/BARBARA)

(POLO PICKS UP THE
LAMP HE HAS LIT.
HE HANGS IT UP.

(40 on 3)

(AS HE GOES SO
HE GLANCES AT
TEGANA'S BEDDING)

41. 2 C
3/S POLO/IAN/BARBARA

POLO: Tegana's not here.

IAN: What?

POLO: His bed's empty. Has
anyone seen him?

(POLO LOOKS AT THE
OTHERS. THERE IS
NO RESENTMENT)

IAN: Surely he's not out in
that.

POLO: He must be.

(BARBARA PUTS HER
HAND TO HER MOUTH)

42. 4 C
CU BARBARA

43. 3 C BARBARA: What'll happen to him? /
3/S POLO/IAN/BARBARA

2 TO B

POLO: If he finds shelter
he'll be
all right.

BARBARA: Isn't there anything we
can do?

HOLD POLO as he
comes fwd.

POLO: Nothing.

44. 2 B
MLS TENT.

Well,
BARBARA: I'm going to see if
the girls are all right. /

BARBARA into shot

12. INT. TENT. PING-CHO'S QUARTERS.

PAN DOWN to see bed

BARBARA: Susan - Ping-Cho

45. 3 C
2/S IAN/POLO

(SHE TURNS & DASHES OUT)

Back into 3/S
IAN/BARBARA/POLO

13. INT. THE TENT.

(4 next -- IAN/BARBARA/POLO)

(45 on 3)

13. INT. THE TENT.

2 TO C

POLO: Tegana's no fool. He can look after himself. Don't worry.

BARBARA: They're gone! They're not in their!

IAN: Gone!

PAN BARBARA as she moves

BARBARA: Their beds are empty. Susan! I'm going to find her.

(SHE DASHES FOR THE MAIN ENTRANCE. POLO GRABS HER)

46. 4 C
Tight 3/S IAN/BARBARA/POLO

POLO: No, Barbara.

BARBARA: Let me go.

(SHE STRUGGLES. POLO HOLDS ON)

47. 3 C
3/S a/b

POLO: You'd soon be lost out there. Hopelessly lost.

BARBARA: Let go!

IAN: Marco's right, Barbara. There's nothing any of us can do until it's blown itself out.

48. 4 C
CU POLO

BARBARA: But the girls,

49. 3 C
3/S a/b

POLO: They're probably with Tegana.

BARBARA to Cam.

Close in to
CU BARBARA

BARBARA: It's your fault, Polo. If you hadn't kept us here against our will, this would never have happened.

50. S/I
TELECINE NO.5A: (TK43) Roll 2
Standstorm

51. 1 C
Tight 2/S
SUSAN/PING-CHO

14. EXT. SMALL SECTION OF DESERT.

MIX Q.8C

Band 3

(Tristram's tape)

(SUSAN AND PING-CHO ARE STILL CLINGING TOGETHER)

(Telecine 5 next)

(51 on 1)
and T/C 5A

14. EXT. SMALL SECTION OF DESERT.

IAN: Suuusaaan.

8C
Band 3

SUSAN: Ping-Cho - listen.

PING-CHO: What?

IAN: Suuuuuuusaaaaaan -

SUSAN: There it is again.

PING-CHO: Yes. A voice. I
heard it.

IAN: Suuuuuuuuusaaaaaaaaaan.

SUSAN: It's Mr. Chesterton.

(PING-CHO GRABS
SUSAN AS SHE
JUMPS TO HER FEET)

PULL BACK and
elevate as SUSAN
begins to climb

PING-CHO: It isn't. It's a
desert spirit.

IAN: Suuuuuuuuuussaaaaaaaaaan.

SUSAN: Let me go.

(SUSAN PUSHES PING-
CHO AWAY AND STARTS
SCRAMBLING UP SIDE
OF DUNE.

Elevated shot
framing SUSAN in
L. fgd. PING-CHO
seen at bottom R.
frame

SUSAN: Over here, Mr. Chesterton -
we're over here.

PING-CHO: Susan - Susan - come
back. It's a devil. A devil.

KEEP T/C 5A S/I

52. TELECINE NO.6 (TK5) Dur: 3"

IAN: Suuuuuuuuuuuussaaaaaaaaaan.

TEGANA on ridge of
sanddune

(SUSAN SCREAMS)

53. MIX TO
2 C

A2, 2C, B1, 4C, 3C

CU IAN

15. INT. THE TENT.

KEEP T/C 6 RUNNING

(4 next -
MC 3/S)

(53 on 2)

A2, 2C, B1, 4C

15. INT. THE TENT.

IAN: How soon can we search for them?

On IAN's move

54.

4 C

POLO: Not until dawn./

MC 3/S POLO/IAN/

BARBARA in
fgd.

IAN: Let me go when the storm's over.

POLO: No, Ian. You'd miss them in the dark. You must wait until it's light.

55.

1 C

CU SUSAN

16. SMALL SECTION OF DESERT.

(SUSAN AT FOOT
OF SANDDUNE)

56.

TELECINE NO.6 (cont) (Dur: 12")

TEGANA on ridge of
sanddune

END TELECINE

57.

4 C

MCU BARBARA

A2, 2C, B1, 4C, 3C

17. INT. THE TENT.

HOLD SHOT as she
rises

BARBARA: Well, we can't just go on sitting here.

See IAN as he comes
into shot

IAN: Sssh - he's still asleep,
and we don't want him to know
that the girls have gone.

58.

2 C

M.3/S POLO/IAN/BARBARA

1 TO D

POLO: Barbara, I give you my word that until we find them we shall not leave this place.

GIRLS into shot
at door

BARBARA: Susan!

(SUSAN RUNS TOWARDS
HER)

59.

3 C

MC 2/S BARBARA/SUSAN

Do you know you've had us half worried to death? Where have you been?

SUSAN: We went for a walk.

60.

2 C

GROUP SHOT

POLO/BARBARA/SUSAN/

framing

PING-CHO

L. fgd.

framing

R. fgd.

(4 next - CU SUSAN)

BARBARA: A walk! /

(60 on 2)

POLO: Without asking me?
Don't you dare do that again.

61. 4 C
CU SUSAN

SUSAN: I'm sorry, Messer Marco.
Grandfather? /

62. 3 C
MCU IAN
PAN him to SUSAN
POLO into 3/S

IAN: Luckily for you he slept
right through it. And don't
you tell him about it.

PULL BACK to
include TEGANA in
R. fgd.

POLO: I'm surprised that you'd
encourage such a venture. /

63. 4 C
CU TEGANA

TEGANA: They were not with me.
I found them crouched against
a dune.

POLO: (oov) You were alone?

On TEGANA's turn

TEGANA: It was a pleasant night.
I decided upon a walk. The
guard knew. I spoke to him. /

64. 3 C
GROUP SHOT a/b

HOLD TEGANA
as POLO moves

POLO: In future, the guards will
be told to notify me at once when
any of you wish to leave the
caravan. Now - go and change. /
We must break camp soon.

65. 2 C
POLO into L. fgd.
BARBARA behind him

SUSAN: Yes, Messer Marco.

BARBARA: It's been an ordeal for
all of us, Marco. Can't we spend
one day here to let them recover
from it?

CRAB R. slightly as
POLO moves past
BARBARA. HOLD
BARBARA in fgd.

POLO: No, Miss Wright. I'm sorry.

BARBARA: Surely one day won't
make that much difference?

66. 3 C
CU TEGANA's hands
PAN UP to his face
and PULL BACK to see
others at back.

POLO: One day without progress
is one day's water wasted. / And
in the desert, that could be the
difference between life and death.

67. 1 D
PAN TEGANA to door
MLS doorway

1D, C1

18. EXT. THE TENT.

Q.10B, Take 1

TEGANA into shot
See phial. PULL
BACK and elevate,
HOLDING TEGANA.
FADE DOWN

(TEGANA COMES OUT
FROM TENT, TAKES
PHIAL FROM JERKIN,
LOOKS AT IT. HE
STANDS THERE)

RECORDING BREAK NO. 2/

(Recording Break)

2 TO A
3 TO A
4 TO B

A TO 1
C TO 1

68. FADE UP
TELECINE No. 7 (Dur: 22") TK5 Tape

The Parchment Map

POLO: Progress today has been good, although we were all very tired after a sleepless night. - How can I ever repay Tegana for saving Ping-Cho and Susan? - We covered fifteen miles before I gave the order to set up camp for the night.

END TELECINE

Fade music

69. MIX TO A1, 4B
4 B
CU SUSAN 19. INT. THE TENT. PING-CHO'S QUARTERS.

(PING-CHO AND
SUSAN ARE
BOTH IN BED.

THE TENT FLAP
IS OPEN)

On to Page 23

(3 next - CU TEGANA'S
Hands)

(69 on 4)

CU SUSAN

- 23 -

A1, 4B

19. PING-CHO'S QUARTERS.

PULL BACK 2/S
SUSAN/PING-CHO

PING-CHO: Susan, Susan?

SUSAN: I can't get the sand out
of this hair.

PING-CHO: Last night there were
moments when I was sure I would
never lie here again.

SUSAN: Did you believe what
Tegana told Messer Marco about
going for a walk?

PING-CHO: Why not?

HOLD SHOT
as SUSAN
comes fwd.

SUSAN: I don't think he's the
kind of man who goes for a walk,
just because it's a nice night.
He walks because he has some where
to go.

PING-CHO: Susan - why would he
lie to Messer Marco?

SUSAN: I don't know.

PING-CHO: He's an important man.
The special emissary of a great
Mongol leader who's been at war
with Kublai Khan. Tegana is to
arrange a peaceful settlement
between them. Would a man like
that lie about walking in the
desert?

SUSAN: No, I don't suppose he
would. (SHE YAWNS) That's
what's so odd.

(3 next - CU TEGANA'S
hands)

- 23 -

(69 on 4)

PAN DOWN with
SUSAN as she
lies down

PING-CHO: What?

SUSAN: The fact that he did.

(SHE CLOSES HER
EYES.)

70. MIX TO
 3 A B1. 3A
 CU TEGANA's hands 20. INT. THE TENT.

PULL BACK to
MCU TEGANA

(POLO IS STILL
WRITING IN HIS
JOURNAL.

PAN him to POLO

TEGANA HAS FINISHED
CLEANING HIS SWORD.

HE HOLDS IT IN
ONE HAND, STANDS
UP AND LOOKS AT
POLO)

M.2/S POLO/TEGANA

TEGANA: What is that you do?

POLO: I keep a journal.

TEGANA: Why?

POLO: It interests me.

TEGANA: Marco! (BRANDISHING HIS
SWORD) (MARCO LEAPS UP, DRAWING HIS
SWORD)
TEGANA: Better a man should
keep the blade of his sword
clean and it's edge sharp.

(POLO RESISTS)

(2 next - MLS Wagon
and guard)

(TEGANA LAUGHS AND
CUTS THE AIR WITH
HIS SWORD.

THEN HE PUTS IT IN
ITS SHEATH.

HE LOOKS AT POLO.

HE LEAVES SWORD
ON BED-ROLL)

TRACK IN to
tighter 2/S
POLO/TEGANA

Q. 2E
(Sting)

Marco

TEGANA: / Finish your writing,
Marco. Tonight I see to the
horses for you.

EASE BACK as POLO
sits, holding 2/S

POLO: Thank you, Tegana.

TEGANA: I shall give the
guard his instructions.

POLO: No, send him to me,
please.

TRACK IN to POLO
as TEGANA leaves

(TEGANA STRIDES OUT
OF THE TENT.

POLO GOES BACK
TO HIS WORK)

A1, 2A

71.

2

A

MLS WAGON
and GUARD

21. THE SUPPLY WAGON.

TEGANA into shot

Fav. him on moves

See gourds

Close in to TEGANA's
hands and up to his
face.

A MONGOL BEARER
STANDS BY IT.

TEGANA COMES UP
TO THE BACK OF
THE WAGON)

MONGOL GOES.

WITH DAGGER, TEGANA
CUTS ROPES TYING DOWN
COVER. WATER GOURDS
ARE VISIBLE/

72.

TELECINE NO. 8 (Dur: 10") TK5.

Water spilling from
gourds

F A D E D O W N

TEGANA CUTS SKINS
AND WATER FLOWS OUT S.O.F.
ONTO DESERT.

Q. 10D
Take 1

RECORDING BREAK NO. 3/

3 TO C
4 TO C

FADE UP

73. 2 A A1, 2A, 1D, C1
2C, B1, 4C, 3C.
CU WATER GOURDS 22. EXT. THE TENT:
PAN UP and PULL BACK
to 3/S TEGANA/POLO/IAN IAN: All of them, Marco?

TRACK IN to CU TEGANA POLO: Except for the one
we're using.
74. 1 D (HE INDICATES BARRELS)/
M. 2/S POLO/IAN IAN: How much is in it?
75. 3 C
M. 3/S SUSAN/PING-CHO/
BARBARA POLO: Without rationing, enough
for today.

PAN to door as
POLO and IAN
come in

IAN: And rationed, how long
will it last?

POLO: Three or four days.

2 TO C

BARBARA: Is there enough to
get us back to Lop?

(4 next - CU POLO)

(75 on 3)

POLO: If we are ^{very} careful with it.

BARBARA: Thank heavens for that.

76. 4 C CU POLO IAN: But who could have done it. /

77. 3 C Shot a/B POLO: Bandits, Ian. /

BARBARA: Bandits? In the desert?

Fav. POLO on his move

POLO: Yes, this has happened before. Though not to me. The bandits follow a caravan out into the desert. Then one night, this happens. The caravan is forced to turn back. And when everyone is weakened through the lack of water, the bandits attack. /

78. 4 C CU IAN

79. 3 C Shot a/b IAN: So if we turn back we are bound to be attacked. /

POLO/BARBARA/TEGANA/IAN

POLO: Yes.

TEGANA: Then we shall fight.

IAN: Is there no other place within reach?

HOLD shot as POLO comes back to IAN

POLO: The closest is a small oasis. But it's one week's journey north.

80. 2 C CU POLO IAN: If we pressed hard, Marco; if we kept going day and night; how long would it take us? /

POLO: At least five, perhaps six days.

(3 next - 4/S
BARBARA/TEGANA/
IAN/POLO)

IAN: As long as that?

POLO: With the water rationed,
we'd be growing weaker all
the time.

It's too far.

And there is another
danger, Ian. Bandits always camp
near an oasis.

81. 3 C
4/S BARBARA/TEGANA/
IAN/POLO must
BARBARA: Then we / turn back
to Lop.

IAN: But that way is certain
death. We know the bandits
are waiting for us. Strike
north and, at least, we have
a slim chance of surviving.

82. 2 C
CU POLO

POLO: What Ian says makes
sense. We go to the oasis.

83. 3 C
Shot a/b

Follow TEGANA to POLO

TEGANA: We will die of thirst.
I will not go.

POLO: What will you do?

84. 4 C 9
CU POLO TEGANA: Hide for Lop. I
do not fear the bandits. / Give
me my share of the water.

85. 3 C 9
CU TEGANA POLO: No, TEGANA.

(TEGANA'S HAND
COMES TO HIS
SWORD)

(4 next - CU POLO)

TEGANA: You refuse
the War Lord, Tegana?

(POLO STANDS HIS
GROUND)

86. 4 C
CU POLO

I am

POLO: /the commander of this
caravan. And I am responsible
to Kublai Khan for your safety.
The journey north together./

87. 3 C
CU TEGANA (reaction)

F A D E D O W N

/RECORDING BREAK NO. 4/

88. FADE UP
TELECINE NO.9 (Roll 1) Dur: 34" TK5 BOOMS TO POS. 2

The Parchment Map Tape

Again tracing POLO's route
as it swings Northwards.
Also the map SUPERIMPOSED
on the film of the
caravan moving across
the desert.

Q.9
Band 4
(Tristram's
music)
To last to
end Sc.23.

POLO: (o.o.v.) Have I made
the right decision? Each day
our progress towards the oasis
becomes less. On the first
day we covered twenty miles;
on the second, fifteen; the
third, ten; the fourth day's
total was eight. Now on the
fifth day we have travelled
only two miles before the heat
of the sun has forced us to
stop. We are nearly exhausted
and our situation is perilous.

1 to E
2 TO D
4 TO D

END TELECINE

89. MIX TO A3, 2D, 4D, C3, 1E
2 D

Slow
PANNING shot 23. THE SIDE OF THE DAY WAGON
L. to R. of
desert (LOOKING OUT OVER
THE DESERT)

90. MIX TO
1 E

LS CARAVAN

TRACK IN to 4/S
DR. WHO/SUSAN/
BARBARA/TEGANA
at R.
fgd. (THE GROUP ARE UNDER
AN AWNING FROM THE
SIDE OF THE WAGGON)

91. 4 D

Tight 2/S WHO/SUSAN
(2 next - CU IAN)

POLO COMES UNDER
THE LUNING. HE
CARRIES A SMALL
JUG IN HIS HAND
AND SOME SMALL
CUPS.

92.

2 D
CU IAN

TRACK IN past him
to catch POLO in
shot.

See POLO at wagon
end.

PULL BACK and
CRAB R. with
POLO past IAN to
include WHO/SUSAN/
BARBARA/TEGANA

Follow POLO's moves

POLO: The worst of the sun
is past. We'll break camp
after we've had this.

IAN: Have the bearers had
their ration, Marco?

POLO: Yes.

(HE POURS A LITTLE
WATER INTO EACH CUP.

IAN HANDS THEM ROUND.

AS POLO IS FILLING
IAN'S, THE JUG RUNS
DRY.

POLO PUTS DOWN THE
JUG. HE HANDS THE
CUP TO IAN)

POLO: Here -

IAN: You have it.

(4 next - tight 2/S
WHO/SUSAN)

POLO: We'll share.

(HE HANDS THE
CUP TO IAN
WHO SIPS FROM
IT.

IAN HANDS IT
BACK TO POLO
WHO FINISHES IT)

93. 4 D
TIGHT 2/S WHO/SUSAN

WHO: Is that all we get until
tonight?

(POLO TURNS THE
CUP UPSIDE DOWN
OVER THE DESERT)

94. 1 E
shot a/b
TEGANA in R. frame

POLO: Until we reach the
oasis, Doctor.

BARBARA: There's no more?

TEGANA: How much further?

On TEGANA's rise

95. 2 D 9
CU TEGANA

POLO: I cannot say. /

TEGANA: I will go to the oasis
and bring back water.

96. 1 E
MC 3/S IAN/POLO/
TEGANA

POLO: Do you think you can reach
the oasis alone?

TEGANA: Yes. My horse is still
the strongest.

POLO: Very well, Tegana.

(2 next - M. Group shot)

(96 on 1)

PAN TEGANA on
his move

TEGANA: Wait here for me.

97.

2

D

M. GROUP SHOT
IAN in L. fgd.
Others beyond

POLO: No, while we can we
shall move towards the oasis.
(TEGANA STANDS)

IAN: Good luck, Tegana.

BARBARA: Hurry back.

(TEGANA LEAVES.

TEGANA out of shot

POLO LOOKS AT THE
SUN)

CRAB L. with POLO
past IAN

POLO: Let us start.

(EVERYONE GETS TO
THEIR FEET -
EXCEPT DOCTOR WHO.
HE LOOKS AT SUSAN)

98.

4

D

MC 2/S WHO/SUSAN

WHO: Help me, Susan.

(SUSAN GOES TO
HER GRANDFATHER
AND IS HELPING
HIM TO HIS FEET,
WHEN HE FALLS
UNCONSCIOUS)

HOLD WHO as he falls

SUSAN: Grandfather!

(IAN IS THE FIRST
ONE TO REACH
THE DOCTOR'S SIDE.

SUSAN IS TERRIFIED)

99.

2

D

3/S IAN/WHO/SUSAN

BARBARA beyond

SUSAN: What's the matter with
him?

100.

1

E

3/S IAN/WHO/SUSAN

POLO into 4/S at back

(4 next - Group shot)

IAN: He's exhausted.

BARBARA: To be jostled and
bumped about? He needs to
sleep in comfort, Marco. / What
about Tardis?

IAN: Yes, he'd be comfortable.

BARBARA KNEELS
BESIDE (HO)

SUSAN: Please, Messer Marco...

(SUSAN TAKES THE
KEY FROM HER
GRANDBATHER'S POCKET
AND SHOWS IT TO POLO.

POLO TAKES IT FROM
HER AND TURNS IT
OVER IN HIS HAND)

- 33 -

POLO: Very well.

Then he can be moved to his own caravan for the journey. You may ride with him, Susan. But you, Barbara and you, Ian, must remain with me.

106.

4 D

GROUP SHOT a/b
IAN/POLO/WHO/BARBARA/
SUSAN

IAN: Fair enough, Marco.

(IAN STANDS.

BARBARA NOW SUPPORTS
THE DOCTOR'S HEAD.
SHE LOOKS AT
PING-CHO AND SUSAN)

(THE TWO GIRLS
LEAVE.

BARBARA CONCENTRATES
HER ATTENTION ON
DOCTOR WHO.

IAN AND MARCO
DRAW SLIGHTLY TO
ONE SIDE)

On their rise

107.

1 E

MC 2/S IAN/POLO

TRACK IN to CU POLO

IAN: He's in a bad way,
Marco. Without water, he
won't last twenty-four hours.

POLO: None of us will, Ian.
Our fate rests with Tegana.

108.

3 C

3C, B3

24. THE OASIS.

Q. single
gong from
tom-tom take.

(ALL THAT NEED BE
SEEN IS THE WELL.

(Trail Slide next
then Roller on 2)

(108 on 3)

TEGANA HAS FILLED
A GOURD WITH
WATER AND IS
DRINKING FROM IT.
THE WATER RUNS
FREELY DOWN HIS
CHIN AND CLOTHES.
FINALLY HE STOPS
DRINKING. HE
THROWS BACK HIS
HEAD AND LAUGHS.
THEN HE HOLDS UP
THE GOURD IN FRONT
OF HIM)

TEGANA: Here's water, Marco
Polo! Here it is! Come
to it.

(HE UPENDS THE GOURD
SO THAT THE WATER
POURS OUT OF IT
ONTO THE GROUND
IN FRONT OF HIM.
TEGANA PUTS BACK
HIS HEAD AND ROARS
WITH LAUGHTER)

F A D E D O W N

109. S/I SLIDE 3: Next Episode
The Cave Of
Five Hundred Eyes

110. 2 on ROLLER CAPTION:

Starts: Dr. Who ... William Hartnell

Tape

Ends: Associate Producer
Mervyn Pinfield

S/I SLIDE 4: Producer
Verity Lambert

FADE SLIDE 4

S/I SLIDE 5: Directed by
Waris Hussein
BBC tv

F A D E S O U N D A N D V I S I O N